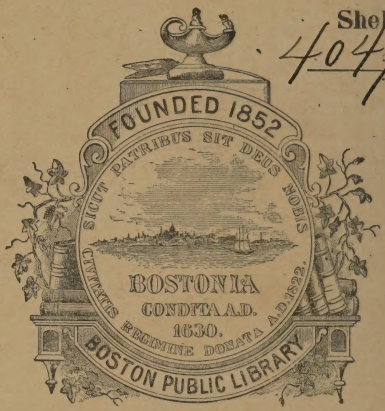

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ENGLISH HYMN TUNES

FROM THE SIXTEENTH CENTURY TO THE PRESENT TIME,

BEING

46 47. 43

A LECTURE

DELIVERED AT THE CHURCH INSTITUTION, WAKEFIELD,

BY THE

REV. A. W. MALIM,

ASSISTANT CURATE OF STOWE, WEEDON.

Reprinted at the suggestion of SIR JOHN STAINER, *M.A., Mus. Doc., (with some additions) from "Musical Opinion,"*

CONTAINING

TWENTY-ONE MUSICAL ILLUSTRATIONS.

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ENGLISH HYMN TUNES.

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INTRODUCTORY REMARKS.

THIS little work claims to be nothing more than a *sketch* (a very imperfect one I fear) of the history of English Hymn-music, and by no means an exhaustive treatise on the subject. Had I entered fully into the history of Psalm and Hymn Tunes extending over so lengthy a period, a good-sized volume must have taken the place of this small pamphlet: indeed an account of all the old English Psalters would *alone* have occupied more than double the space allotted to the present *brochure*. Again—I have made no attempt to trace the religious or artistic influences which tended to produce the different styles. Further—there are many questions connected with the congregational and practical aspect of Hymn-music upon which I have not touched. On some of these important questions I have my own opinions, but at the present time have elected to follow the example of the celebrated Robert Hawker of Morwenstow, who, when an inquisitive clerical brother asked him what his "views" were, conducted his friend to the window! "There you see Lundy Island, &c. Those are my *views*: my *opinions* I keep to myself."

A few words as to the style in which the pamphlet is written. In aiming at brevity, I am conscious of having fallen into a somewhat *brusque* and dogmatic mode of expression; at the same time, having studied the subject for many years, and having examined, at one time and another, about one hundred Tune Books, new and old, I *do* claim the right to speak with some degree of authority. By the way, I intended to have added a second appendix, consisting of a list of modern Tune Books, with remarks thereon, thinking such an addition might prove useful to students; but, for several reasons, am compelled to abandon the idea. Possibly at some future time the list may be printed separately.

As regards the existing appendix—it seemed a cowardly action to attack publicly a section of my brethren without giving them the opportunity of a public reply. I have therefore made arrangments for the insertion of this part of the lecture in a * periodical which is perused by many of them, and shall be glad to have their side of the question brought before me. Let me now say, that I should be indeed grieved were it supposed, by my readers, that I have any intention of accusing better men than myself of *wilful* irreverence: of a strange mental and moral *blindness*, in this matter, I cannot acquit them.

And now I turn to a far more pleasant task, viz., that of offering my grateful and heartfelt acknowledgments to the many ladies and gentlemen who have so kindly aided me by advice and information, or by granting permission for the *free* use of their copyright tunes.

First on the list, the names of two of our greatest living church musicians must be coupled—Sir John Stainer and Mr. Joseph Barnby. Had it not been for the cordial and kindly interest taken in the lecture by Dr. Stainer, on its first appearance in *Musical Opinion*, it would never have been published in this form; and but for the encouraging words of Mr. Barnby, the pleasure with which it is now sent forth to the public would have been in great measure lacking. Instead of either resenting or ignoring (as some persons in Mr. Barnby's position would

* Vide The Guildsman for January 1891. (Mowbray, Farringdon Street.)

have done) the criticisms indulged in by an amateur on his book, *The Hymnary*, that gentleman has written most kindly, granting me permission to use his two beautiful tunes, and speaking of my own setting of Bishop Wordsworth's hymn in terms which modesty forbids me to repeat.* Other obligations has Mr. Barnby conferred, any mention of which, in this place, he himself would be the first to deprecate: but it is my desire to record (though in words all too feeble) the deep gratitude and (if I may say so, of one whom I only know through correspondence) the affectionate regard I entertain towards him for his generosity. Next comes the name of an old and tried friend—the Rev. Henry Parr—who has not only placed his masterly arrangements of the tunes taken from his *Church of England Psalmody* at my disposal, but has all along evinced the warmest interest in the work, kindly furnishing several suggestions. Without the valuable information imparted by Mr. Parr in his *Psalmody*, *vivâ voce* and by letter, the knowledge requisite for the production of a lecture of this kind would never have been attained. To another friend—Major Crawford—a deep debt of gratitude is due for services most cheerfully rendered in the shape of valuable information and counsel. To Mrs. Gauntlett, for generously offering a choice of any of her late lamented husband's excellent tunes which I might think desirable to include amongst the illustrations (a privilege of which—much to my regret—I have only been able to avail myself in one instance), and for her courteous readiness to supply particulars concerning Dr. Gauntlett's labours in the cause of Hymnody—labours which it would be difficult to over-estimate. To Mr. Frederick Dykes *special* thanks are due for his liberality in allowing the use of one of his brother's *unpublished* tunes, in addition to the setting of "Hark! the herald-angels sing:" also to Mrs. Minton Taylor for very kindly conferring a like favour in the case of Dr. Dykes's *Ecce Homo*, which was written for Part II. of her late husband's excellent book, *The Parish Church Hymnal*, but never published (Part I. only appearing in print); and to Mrs. Roche (formerly Mrs. Dixon) for generously permitting Mr. Dixon's fine setting of "The SON of GOD goes forth to war" to be published here for the first time. Obligations to the Rev. Dr. Allon for the use of Dr. Gauntlett's "*Gird on thy conquering sword*," the Rev. J. Baden Powell for "Worthy the LAMB," the Rev. R. Brown-Borthwick for information kindly supplied, the Rev. G. Cosby White (chairman of the committee of *Hymns Ancient and Modern*, for Sir J. Stainer's "Rest," and to the Rev. F. G. Wesley for Dr. Wesley's "We close the weary eye," are also most thankfully acknowledged.

Lastly—My sincere thanks are hereby offered to the many kind friends who have subscribed to the work.

May it (with all its imperfections) be in some small degree conducive to a more thoughtful study of Hymn-music, and above all may it tend to the glory of GOD and the benefit of His holy church.

Non vox, sed votum; non musica chordula, sed cor,
Non clamans, sed amans, psallit in aure Dei.

NOTE—Thanks having been offered to Mr. Parr and Major Crawford for kind counsel, it may be well to explain that neither of these gentlemen is to be held responsible for the general arrangement of this pamphlet, or for any views therein expressed.

* Mr Barnby's words will be found blazoned forth with unblushing effrontery on the back cover. A man with "no name" and little money must of necessity dispense with modesty in an advertisement.

I.—THE DIATONIC SCHOOL.

I HAVE always understood that Yorkshire folks like a man to speak out and let them know at once what he is aiming at; so, for my own sake, as well as yours, I will without delay tell you the line that I intend to take this evening. Here is my "text." It will be found in a paper read by Dr. Stainer at the Brighton Church Congress, 1874, on the progressive character of church music. It runs thus: "To precentors I would say, take care not to think yourselves born champions of a special *style*. Let your selection of music be a chronological series of works of art, giving no preference to new as against old, or old as against new. Remember the catholicity of art, and draw freely from all wells. There is no mock liberality in this sentiment. It is that true liberality which adjusts and balances, and is ready to accept or reject solely on the ground of merit."

On these principles I take my stand; and, consequently, the programme for this evening embraces what I conceive to be some of the best compositions in each of four different styles, which may be described as follows:—(1) the diatonic of the sixteenth and seventeenth centuries, (2) the florid, (3) the modern, (4) the advanced modern.

Now, the words of Sir J. Stainer just quoted were spoken with reference to services and anthems; and at the time I fixed upon them as my "text," I intended to exonerate their renowned author from any desire to extend their application to hymn-music, though it was my own purpose so to apply them here. This explanation I then felt to be necessary, knowing, as I did, that there is *one* style of hymn-music which modern musicians as a rule treat with coldness, if not with contempt, viz., the florid style of the last century and earlier part of this. But a few weeks since information reached me that Sir John Stainer had been lecturing on hymn tunes, and had expressed his regret that these same florid tunes had been so ruthlessly swept away. I at once wrote to him on the subject, and his reply was: "As regards the lecture at Birmingham, I pointed out the impetus given to hymn singing by Nonconformists, and I gave specimens of silly tunes of the period. I afterwards mentioned a number of very beautiful tunes, which were the ultimate result of the movement, and regretted that a purist reaction should have rejected them from our books.* You will be doing good work if you persuade people to be a little more eclectic. I suppose it requires a well balanced and common sense frame of mind to love one school of art without hating another."

This, then, is one object of my lecture—to present to you some carefully selected specimens of Hymn-music in a variety of styles, written by ancient and modern worthies, extending over a period of more than three hundred years. These compositions will, I trust, speak for themselves; but, if any words of mine should contribute to the result desiderated by Dr. Stainer, I can only say that I shall be thankful to have removed any prejudices which may exist, and to have been an humble instrument in vindicating the catholicity of art.

Closely connected with this object is another I have in view, and that is, to endeavour to excite more interest than is commonly shown in the authorship and chronology of English hymn tunes. Even amongst compilers and editors of tune books—whom one would naturally be disposed to credit with a considerable amount of research and knowledge on these points—inaccuracies are of frequent occurrence. *E.g.*, you all know the fine old setting of "Christians, awake, salute the happy morn;" in the index to *Hymns Ancient and Modern*, it is attributed to Dr. R. Wainwright. Now, there were three Wainwrights, organists, at different periods, of the Collegiate Church, Manchester, and a

* I am glad to see, from a report in *Musical Opinion and Music Trade Review*, of a speech by Dr. Turpin, that he also inclines towards these views.

fourth who was singing man there—all composers.* Unfortunately, Dr. Monk pitched upon the wrong man, the tune having been published in a collection of *original* compositions by *John* Wainwright (died 1768). Again, there is a tune called in *A. and M.*, "Dedication," and there set to a hymn commencing "O word of God above," (a beautiful tune it is). In the index of that book a query mark occupies the place of the composer's name. Now, had the compiler looked through one of the most important collections of last century, viz., Riley's *Parochial Harmony* (1762), he would have discovered that the tune is, undoubtedly, by one Edmund Gilding, who flourished at that period.

Please do not suppose that I have singled out *A. and M.* because I consider it especially culpable in this matter. On the whole it is accurate. Would that I could say as much for its numerous contemporaries. Time would fail me to tell of half the blunders perpetrated. One glaring example occurs to my mind. In the *Church of Scotland Psalter and Hymn Book*, there is a C.M. tune called "Crediton," assigned to "Dr. Jeremiah Clarke (died 1707)." (By the way, I am not aware that the gentleman in question ever obtained a doctor's degree.) Whereas, as a matter of fact, the tune is by Mr. *Thomas* Clark, of Canterbury, who departed this life in 1859. Nor is this lack of knowledge observable only with respect to hymn-music of the last century, which our purist friends would no doubt consider beneath a musician's notice; but we find many an older tune fathered on Dr. Blow, or Dr. Croft, which was in print long before either of those worthies saw the daylight. One editor (Mr. Joseph Barnby) is at least candid; he, in his *Hymnary*, makes no pretensions to research, but disposes of the difficulty by affixing the title of "Old Melody," or "Ancient Melody," to nearly every tune written prior to about 1850. A reviewer of that book remarks: "To tune 220, Dr. Howard's name appears. That gentleman, having had the misfortune to have lived and died some time since, may consider himself very lucky in not finding his tune labelled 'Old Melody,' not to say 'Ancient.'"

I feel bound, however, to add that, in the second edition of the *Hymnary*, though the tunes of past days are still headed "Old Melody" in the body of the work, the index gives some particulars as to their authorship and date. I understand that a third edition of this, in many respects, excellent book has recently issued from the press. Sincerely do I trust that the obnoxious heading has been at length abandoned.

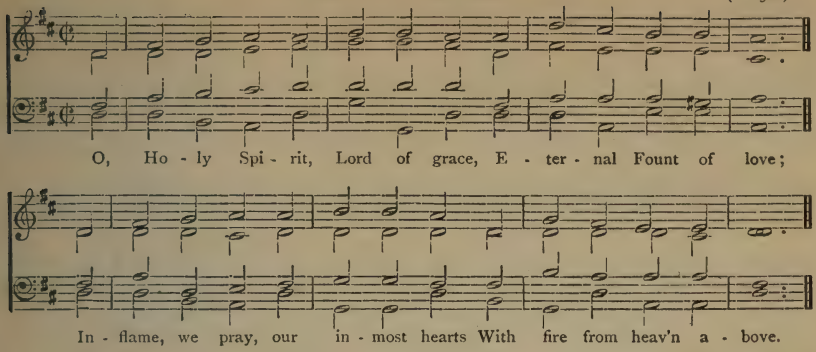
A similar indifference as to the authorship of hymn tunes is observable amongst amateur musicians. Comparatively few of those who use *Hymns Ancient and Modern*, *e.g.*, ever take the trouble to turn to the index in order to discover by whom the various tunes (new or old), were written; and in M.S. collections one frequently sees tunes with some meaningless name of place or Saint attached, whilst the composer's name is omitted.

Now, in no other branch of art or literature is such a lack of interest manifested. Who would think of going through the National Gallery unprovided with a catalogue of the pictures for constant reference? Who would think of reading a beautiful poem without referring to the title page or index to see who was the author of it? Does anyone imagine that a hymn tune occupies a position outside the circle of art? Let him try to write one which shall fulfil the following conditions: A good melody, correct harmony, singable parts, faithful and reverent expression of the words, and a fair share of originality, and he will surely find the composition of a hymn tune to be no child's play.

But without further parley I must hasten on to our illustration from the pen of the renowned Thomas Tallis. He is said to have been born early in the reign of Henry the Eighth. He died in 1585; was chorister at St. Paul's Cathedral and the Chapel Royal, and afterwards organist to Queen Elizabeth. His talents were devoted entirely to the composition of music for the Church. The tune before us is one of nine written for Archbishop Parker's Psalter in *c.* 1560, and set to an Ordination Hymn. It is the most characteristic specimen I know of pure diatonic harmony. With the exception of the inevitable discord

* For further particulars see Parr's "Church of England Psalmody" (Novello).

TALLIS'S "ORDINAL." (c. 1560).



$\frac{4}{5}$ at the cadences of the second and last lines, it consists wholly (two chords of the sixth on unaccented parts of the bar being excepted) of fundamental chords on the tonic, dominant and subdominant, with one (minor) on the superdominant.

Mr. Havergal, in the prefaee to his Psalmody, says of this tune: "This is simplicity itself. A child may sing the tune, while manly genius will admire it." Alas! several modern editors must needs tamper with its simple grandeur, and rob it of its individuality. Our friend Mr. Barnby has sinned greatly in this respect in his "Hymnary," where he clothes the composition in harmony unsuited to its age, introducing the chord of the flat seventh on the last note of one of the lines. As well might an architect place a Corinthian pillar in the centre of a Gothic church.

* The respective editors of *A. and M.*, and *Church Hymns*, have shown a greater sense of the fitness of things by reproducing it in its original form.

A few more words with respect to this tune. It is best adapted to hymns of a quiet, prayerful tone, or else to those of a didactic style, and is quite *unsuited* to the expression of words of a tender, highly emotional character. On looking through the *Hymnal Companion* I was therefore sorry to see it coupled with

There is a Name I love to hear,
I love to sing its worth;
It sounds like music in mine ear,
The sweetest Name on earth!

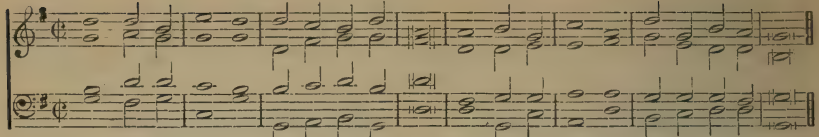
To give due expression to poetry of this kind, a totally different style of music is needed. Later on you will hear this hymn sung to a melody which, in my humble opinion, fits it well.

And here let me remark, that though I can only make a few brief allusions to the varied emotional character of Hymns and Hymn-music, the subject is one of great importance. Far better to monotone a hymn than to sing it to unsuitable music.

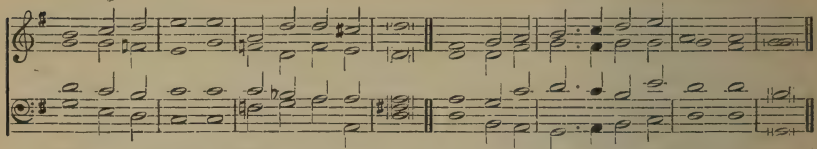
We now come to a composition by Dr. Orlando Gibbons, who has been styled "The English Palestrina." He was born in 1583; appointed organist of the Chapel Royal, 1604; of Westminster Abbey, 1623; died, 1625. In 1623 appeared George Wither's *Hymns and Songs of the Church*, the music to which was written by Gibbons. From this work was originally taken the tune I have selected for our next illustration. It is sometimes asserted, by those who would limit our choice of tunes to compositions of a modern date, that the old tunes are dry and unmelodious. When you have heard the following I think you will agree with me that, in this case at least, such an objection cannot be urged with any show of justice.

* The above are mentioned as being, probably, the most widely used collections. But Dr. E. G. Monk in his "Anglican Hymn Book," Dr. Wesley in his "European Psalmist," and Mr. Mercer in his "Hymnal" have each given the authentic version of the tune.

ORLANDO GIBBONS'S "HEZEKIAH." (1623).



Hail, ho - ly rest, calm her- ald of that day, When all the toils of time shall pass a - way



First gift of God, as life on earth be - gan, We welcome thee, O Sabbath made for man.

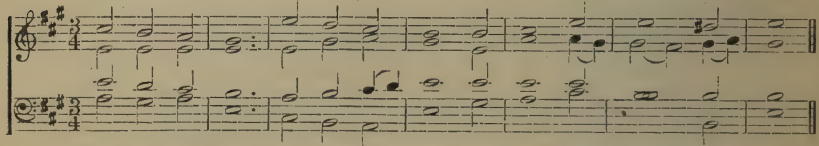
And here the name of a genius who is chiefly known in the present day as a writer of secular music, must not be passed over. I refer to Henry Lawes (born 1596, died 1662), whose contributions to hymnody entitle him to a place in the memory of those who are interested in the cause of sacred music. Dr. E. J. Hopkins, in his "Temple Tune Book," * Division I., consisting entirely of old English tunes to about 1750 (Metzler), gives no less than twenty-six tunes from the pen of Lawes, and excellent specimens most of them are.

The music to the third hymn carries us on to the beginning of the eighteenth century. It first appeared in the second or third edition of Henry Playford's *Divine Companion.* The second edition is scarce, and the authority I consulted had never seen it. The third is dated 1709. The composer of our illustration is Dr. William Croft (or Crofts), born, 1677; gentleman of the Chapel Royal, 1700; organist of Westminster Abbey, 1708; died 1727.

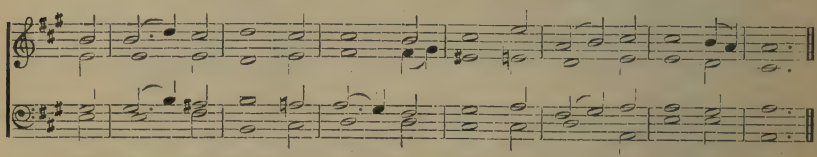
The following tune is not, to my mind, his best effort. My reason for the selection, is that the unfortunate tune in question has been so cruelly mangled † by nearly every compiler, that I was anxious to present it to you in its proper form. It was originally written in two parts; Mr. Parr has supplied the alto and tenor, having faithfully reproduced the root and melody. Its earliest name is "Northampton," but the original copy, as given by Playford, is merely headed "Psalm 96."

"NORTHAMPTON."

PARR'S "PSALMODY." DR. W. CROFT. (1709).



Thou art the way, by Thee a - lone From sin and death we flee;



And he who would the Fa - ther seek, Must seek Him, Lord, by Thee.

* Divisions II. (foreign), and III, (modern English), were advertised as "in the press" ten years ago, but have not yet, as far as I know, been issued. Probably, the first instalment did not pay. Had the doctor published a comic opera he would soon have made a fortune.

† One editor substitutes common time for triple, and the minor for the major mode! others have, alas! followed his example.

Dr. Croft was one of three able and extensive hymn-tune writers of that period; his contemporaries being John Bishop, organist of Winchester Cathedral, and Jeremiah Clark, organist of St. Paul's. The former died in 1737, the latter in 1707. These three composers were quickly succeeded by Dr. Samuel Howard, organist of St. Clement Danes, and St. Bridget's, Fleet Street, whose tunes were equally numerous and of equal excellence. His S. M. tune, commonly called "St. Bride's" (a contraction, of course, of St. Bridget's) is well known and deservedly popular. He departed this life in 1782. You will find a good specimen of Bishop's workmanship in *A. and M.* (No. 146), and of Clark's in *Church Hymns* (No. 35). The latter was written, like Croft's 96th Psalm, for *Playford's Divine Companion*, where it is set to the 121st Psalm. In Seeley's *Devotional Harmony* (1806) it bears the name of "Cheadle." Modern editors have renamed it again and again. Sir Arthur Sullivan, in the above mentioned work calls it "Brockham," but (what is of more importance than the name) his version is fairly authentic. The same cannot be said of Mr. Turle's arrangement (beautiful though it be) as given in the S. P. C. K. Book of 1864, and in Mercer's *Church Psalter*, &c. (under the title of "Bristol"). It is a fine example of a joyous yet dignified melody: it bears, however, a strong family likeness to another tune of equal worth by the same composer, and written for the same collection (Playford's), and there set to Psalm 117. The name by which the latter is now generally known is "Nottingham," (see Parr's Psalmody, No. 54, or *A. and M.*, No. 301).

Before passing on to the florid melodies, I would remark, that several of the tunes by Bishop, Clarke, and Croft, may be said to belong to a transition style. The change is noticeable chiefly in their melodies, which exhibit a decided tendency to transgress Archbishop Cranmer's rule of "a note to a syllable." Some examples of this transgression are visible in the composition by Bishop already quoted (146 "*A. M.*"). In one of Clark's tunes there are five beats and ten notes to a certain syllable; and in a tune by Croft a bar and a half, consisting of seven notes, is assigned to a monosyllabic word. Howard is on the whole more orthodox.

And here let me beg that my appreciation of the more massive tunes of the older writers be not measured in your minds by the space allotted to them in this paper. What musician worthy of the name could regard with indifference such melodies as St. Mary, Windsor and St. David—or, to come to those of a later period, St. Anne, St. Matthew, Hanover, and St. Bride—tunes which seem to stand erect, like some firm strong mountain defying the ravages of time. But, because a man admires Shakespeare, is he, therefore, bound to hate Tennyson? Assuredly not! Yet a purist school is in existence which holds, that perfection in church music was reached during the seventeenth century, and that composers of the present day are not to be tolerated unless they frame their work strictly on the old models.* The chief exponent of this theory was the late Dr. Crotch; and a notable hymnologist, the Rev. W. H. Havergal, was an ardent disciple of his. In his "Old Church Psalmody" (1847), Mr. Havergal lays down certain rules for the composition of hymn tunes, one of which is that certain chords and discords are to be carefully avoided as being unfitted for sacred use. Far be it from me to speak slightingly of so sound a musician, so earnest and conscientious a worker in the cause of hymn-music. His "Old Church Psalmody" has been considerably enlarged and re-edited by his daughter, Miss Frances Ridley Havergal—who inherited her father's talent for music—under the title of "Havergal's Psalmody." The old tunes, I need scarcely say, are well and suitably harmonized, and the work embraces a large number of original tunes from the pens of the editor and her father. The book is one I value highly. With the principles laid down in the preface, however, I can have little sympathy.

* The tune "Hanover" was, I believe, condemned by Dr. Crotch as failing to reach the high standard that he set up. Well, the good old tune has managed to weather the storm as yet, and will continue to do so as long as real artistic taste and devotional feeling—not prejudice—are allowed to rule men's opinions.

"To fix upon a certain period in which church music came to perfection, and to refuse to step an inch beyond that hallowed portal, is simply to crush all artistic efforts." To quote a writer in *The Musical Times*, "The old tunes were the outpourings of a full heart, the result of the richest combinations of colour then known; whereas, the majority of the so-called new tunes—*i.e.*, those formed upon the old models—are the result of a mental deception, the head saying to the heart, 'This is a matter with which you have nothing to do; therefore, you must leave it all to me. I have to produce something in exact imitation of the grand old seventeenth century tunes, and, therefore, I require the assistance of judgment, not feeling.' Is it to be wondered at that such tunes are chilly and lifeless."

Dr. Crotch, in answer to the question, "And must we, then, have no new music?" replied, "Yes! but no new style." On which Dr. Hullah remarks: "Surely an answer more consistent with common sense would have been 'No! let us have no new music, *except it be* in a new style; for is it likely that a musician trained in the idiom of Mozart will ever surpass or equal Palestrina in the use of his? And what else but the hope of doing so could justify the composition of 'new' music in any style other than that of the composer's own epoch?"

Now, I am scarcely disposed to go the whole length with Dr. Hullah. The fine compositions of Dr. E. G. Monk, Sir F. Ouseley, and Henry Smart, are, I suppose, to a considerable extent—and those of Sir G. J. Elvey and Mr. Havergal to a still greater extent—based on the old models. And yet the exclusion from our choir books of tunes by the three former excellent writers would certainly be a grievious loss; nor could we afford to dispense with some of the masterly settings of Elvey or Havergal.

My contention, however, is rather with regard to *style* than *date*; and I maintain that tunes of a massive type—whether they be from the pens of Gibbons or Havergal, Croft or Ouseley—those of an ornate type, and those of modern colouring in its various degrees, ought all to be fairly represented in our *répertoires*. I have said that I can have little sympathy with the purist school; but I think I have less with those ultra refined people who would limit our choice of hymn tunes to the compositions of Dykes or Stainer, and who vote the Old Hundredth a bore. "Oh! that dreadful Old Hundredth," I have heard more than one lady say, and the feeling which prompts such exclamations is not altogether confined to the fair sex.

II.—THE FLORID SCHOOL.

And now we come to the despised florid style. My first example is a composition by John Frederic Lampe, born in Saxony, c. 1704,* settled in London about 1726, where he became a bassoon player in Handel's band: he died in 1751. In his latter years he was an intimate friend of the Wesleys. The tune under notice is from *Hymns on the Great Festivals and other Occasions* (1746), which contains twenty-four tunes, in two parts, specially composed to words by the Rev. Charles Wesley. These tunes are all of a very unconventional character; many of them are very beautiful,† bearing distinct traces of the influence exercised on his thoughts by the writings of his great patron. If there be any one here who can harden his heart against the touching pathos of this melody, because it contains numerous runs and passing notes, I pity that man! The inner parts are by Mr. Parr. In this instance again that gentleman has given the treble and bass as originally written.

* As this date is not the one usually given. I must add that my authority is Major Crawford, who has seen the inscription on Lampe's tombstone.

† Though Lampe's tunes are beautiful, the majority of them are not well suited to congregational singing.

"ALL YE THAT PASS BY."

PARR'S "PSALMODY." J. F. LAMPE (1746).

Slow.

All ye that pass by, To Je - sus draw nigh, To you is it no-thing That

Je - sus should die? Our ran - som and peace, Our sure - ty He is; Come, see if there

ev - er was sor - row like His; Come, see if there ev - er was sor - row like His.

The composer of the next illustration, A. Widdup, was a Yorkshire genius. It is one of fifteen tunes from the same pen, inserted in Dr. Watt's *Psalms and Hymns set to New Music*, compiled by Dr. Miller of Doncaster, who says:—"This excellent harmonist was a cloth-maker in Yorkshire." Mr. Parr supposes the date of the book to be about 1802. Major Crawford says, "Vol. I., 1800, Vol. II. [in which the tune appears], c. 1803." Mr. Parr is to be credited with the elegant inner parts. Notice the pleasing little points of imitation between tenor and treble in more than one place. But setting aside the question of harmony, Yorkshiremen have reason to be proud of a man who could produce a melody so vigorous, so dignified, so devotional.

"BIRSTALL."

PARR'S "PSALMODY." A. WIDDUP (1790).

With spirit, but NOT *fast.* ♩ = 72.

Je - sus shall reign wher - e'er the sun Doth his suc - ces - sive jour - neys run;

His king-dom stretch from shore to shore, Till moons shall wax and wane no more.

Our next example is the work of a man who was one of the ablest organists of his day. and a composer of no mean order—Samuel Wesley (son of the Rev. C. Wesley, and nephew of the celebrated Rev. John Wesley), born 1766; died 1837. The tune was written for Novello's "Psalmist," a book published in four parts, the first portion appearing in 1835. I am aware that the harmony

contains one progression not according to strict rule. Let us attribute this to the eccentricities of genius. The words are those already referred to, as being unsuitably wedded to Tallis's "Ordinal" in the "Hymnal Companion:"—

"HARLOW."

"THE PSALMIST." SAMUEL WESLEY (1835-1840.)

Slow and smooth.

There is a Name I love to hear, I love to sing its worth;

It sounds like mu - sic in mine ear, The sweet - est Name on earth!

My father used to tell a story of a show appearing at a fair with the announcement in big letters over its entrance: "That wonderful animal, the wusser, to be seen within. Admission, 2d. only." Curiosity excited him to indulge in twopennyworth. When the curtain was drawn, a horse in anything but good condition became visible. "That's a bad 'un," said the showman. Presently the beast was led out, and another with scarcely any flesh on its bones brought in. "That's a wusser," said the fellow.

Now, if any of my purist friends are present to-night, I am afraid they will be of opinion that the last three tunes were "bad 'uns," and that the one I am now about to introduce to your notice is "a wusser." I confess that I had some little hesitation as to whether it ought to find a place in the programme; but, somehow or other, the more I played it over the better I got to like it. True, it is one of the old familiar tunes that I used to hear as a boy in my father's church; but I do not think that the mere fact of old association can account for my partiality, because I have learned to detest some of the old favourites of my boyhood's days. It is not a tune which would fit every hymn of the metre, since the music necessitates the repetition of half a line of the words; but I consider it well adapted in every respect to the hymn that I have selected. The collection in which it first appeared was *Twenty-four Original Psalm Tunes*, by Thomas Lamport, of Poole, Dorset, early in the present century:—

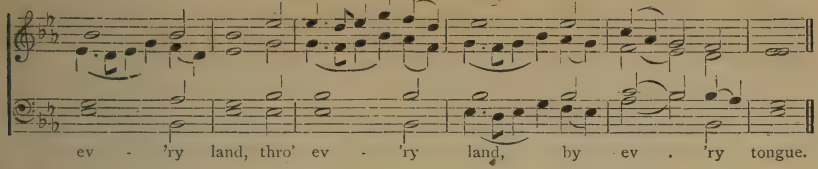
"DAVENTREE."

PARR'S "PSALMODY." T. LAMPORT.

Stately.

From all that dwell be - low the skies, Let the Cre - a - tor's

praise a - rise; Let the Re - deem - er's name be sung Thro'



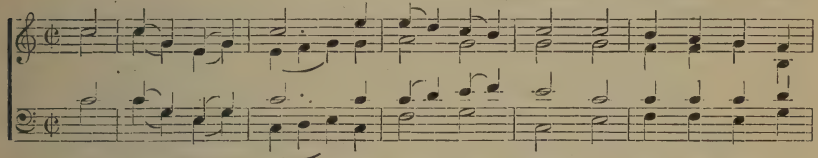
The next composition I shall introduce to your notice is a carol sung every Christmas Eve at Bridgerule, N. Devon. I mention the name of the place, because in that part of England nearly every separate village has its traditional carols; these are sung in parts, from memory. Though this lecture does not profess to deal with carols *as such*, the tune before us occupies an appropriate position here, as being typical of a variety of the ornate style common enough in the collections of Hymn (or Psalm) Tunes of the early part of this century, a variety in some ways distinct from any of the preceding illustrations.

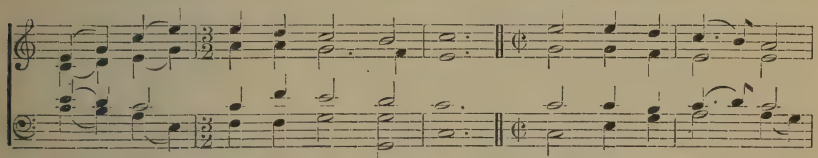
The parish of Bridgerule is ecclesiastically and politically in Devon, but the greater proportion of its houses are in Cornwall. Hence the heading.

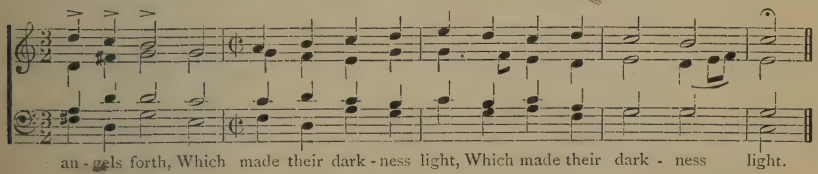
The Rev. R. R. Chope's *Carols for use in Church during Christmas ana Epiphany*, contains several specimens very similar to this in style.

N. DEVON OR CORNISH CAROL.

TRADITIONAL. (Harmony by A. W. M.)







Of course a tune like this would be dangerous in the hands of a careless or injudicious choir-master, inasmuch as the use of it in connexion with a hymn intolerant of the repetition of lines 2 and 4 in each verse would produce absurd results; but I cannot go with those who would condemn repetitions *in toto*. A reviewer in the *Tonic Sol-fa Reporter* (January 1880) says—"The attachment which old people profess for these tunes cannot be satisfactorily explained by the tendency in human nature to cling to the past. There is an element in them which is wanting in the note-and-syllable style to which we have come to-day. They are far more emotional, far more declamatory and robust, than the generality of our recent tunes. The *repetition of the words stirs the feelings* . . . . . It is an error to speak of repetitions as if they were musically or artistically

wrong. . . . . *given a suitable hymn*, the repetition, so far from being an objection was an enormous advantage from the sides both of musical and devotional feeling. And we are convinced that if we are to restore interest and, *therefore*, heartiness to hymnody it must be, among other agencies, by tunes of this sort newly composed in modern idiom and phrasing."

There is, I think, a certain amount of truth and force in the above remarks. Perhaps the writer would consider the following a fair example of the type of tune he desiderates. At any rate it is a very telling composition. It first appeared in a useful little collection (which has just been enlarged) edited by the Rev. J. Baden Powell (Novello) and has since been inserted in Mr. A. H. Brown's **Altar Hymnal*—a very superior work, containing many new and striking tunes by Dr. C. W. Pearce, Dr. Warwick Jordan, Mr. Baden Powell, the editor, and others.

WORTHY THE LAMB.

REV. J. BADEN POWELL.

f

Come, let us sing..... the song of songs,... The Saints in heav'n be -

- gan the strain, The hom - age which.... to CHRIST be - longs:

cres. *ff*

Trumpet.

Wor- thy the LAMB! Wor- thy the LAMB! Wor- thy the LAMB, for He was slain.

8va.....

Before concluding this branch of our subject I will call your attention to another tune which, though, in the main, of the florid type, bears traces of modern feeling. Here, too, we have a repetition of one of the lines, and in this case, at least, no unprejudiced person will, I imagine, deny the emphasis which is thereby imparted to the closing line, in each verse, of Bishop Heber's magnificent hymn, so congenially united throughout to (may I not say it?) magnificent music.

Still, as I said before, the use of repeating tunes is a dangerous experiment, and as regards the *older* ornate melodies, my advocacy for their re-introduction must be considered to be confined *(generally speaking)* to those which have *no* repetition.

The composer of the tune before us—† Mr. William Dixon—was for many years organist of the Parish Church, Grantham. He was born in Norwich (1812), was a pupil of Dr. Buck, and in that city spent his last days in the retirement of private life, passing to his rest in 1882. His organ playing was

* Griffith, Farran & Co. (St. Paul's Churchyard).

† This composer must not be confounded with William Dixon, of Liverpool, who wrote several tunes (died about 1825).

marked by a depth of *feeling* and *power of expression* rarely met with. Dixon was no *mere* executionist. Before he had attained to his thirtieth year, he published a volume of original *Sacred Music*, including several psalm and hymn tunes, which though bearing marks of inexperience—which he himself in after years readily acknowledged—contained here and there little touches of melody and harmony of no common order of beauty. The tune I have selected was probably written about * 1863, for the use of his own choir. None of his later tunes appeared in print.

In the country town of Grantham he was content, with characteristic modesty, to finish his public career. Had he obtained an entrance (as he might have done) into the musical life of the metropolis, I venture to assert that he would have made a name in the world. In his conscientious and successful endeavours to enter into the spirit of the words he was setting, and in a certain tenderness and warmth manifest in his music, he reminds one of Dr. Dykes; and it is a curious coincidence that in an *unpublished* tune by Dykes to the hymn about to be sung, that writer commences with a phrase strikingly similar to Dixon's first line. But the latter was not so well initiated as the former in the telling effects of modern colouring.

"MARTYRS."

MS.* Wm. Dixon (c. 1865).

♩ = 126.

Full accomp. *Harmony.*

Voices *in unison*.....

The Son of God goes forth to war, A king-ly crown to gain; His blood-red ban-ner streams a-far: Who fol-lows in His train? Who best can drink His cup of woe, Tri-um-phant ov-er pain, Who pa-tient bears His cross be-low, He fol-lows in His train. He fol-lows in His train, He fol-lows in His train.

mf *p* *cres.* *ff*

And here let me refer you to a few once popular tunes of this class, which, though still found in a collection here and there, are conspicuous by their

* A few years later he retired, and was succeeded by his younger brother, Dr. George Dixon, who has done useful work in the way of hymn tune writing.

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absence—and I think undeservedly so—in many of our hymnals: (1) Carey, (2) Helmsley, (3) Truro (L. M.), (4) St. Olave, (5) Warrington. In Henry Smart's "Choral Book" (Boosey), all, save the first, appear arranged in a most masterly way; and I would especially draw your attention to his version of Helmsley. This tune, as ordinarily harmonized, is somewhat weak; but under the clever manipulation of Mr. Smart it is transformed (without any alteration of the melody) into a dignified and stirring tune. His arrangement of the "Easter Hymn"—a tune which, in spite of some attempts to supersede it, still, I am thankful to say, holds its own—is also very grand.

To return to Helmsley. A fine arrangement of that melody, extracted from Hugo Pierson's oratorio, "Jerusalem," is published by Novello.*

Mr. H. S. Irons has supplied us with a simplified arrangement of Pierson's harmonies (Novello), together with the history of this much maligned tune, from the well known pen of G. A. C. Sir John Goss, in Mercer's Hymnal, gives all the above except Helmsley; and Dr. Wesley, in his "European Psalmist," quotes Nos. 1, 3, and 4.

Before dismissing the ornate tunes, let me say that, if we would do them justice, we must carefully avoid anything like rapid execution. Some of them ought to be taken as slowly as forty beats a minute: none faster than seventy-six. To sing them quicker is not only to destroy their beauty and dignity, but to be guilty of an anachronism; for at the period of their composition a slow pace undoubtedly prevailed. At the beginning of the eighteenth century the older note-to-a-syllable tunes were sung at a yet slower pace than that which I have indicated as a fitting *tempo* for their florid successors, and were thus rendered intolerably dull and tedious. Hence arose the vile habit of introducing numerous passing notes, graces, shakes, and turns in order to afford relief to the voices and the ear. In Dr. Alcock's "*Harmony of Zion*," *c.* 1741, the tune "York" is given in so distorted a form as to be scareely recognizable; and in a work half a century earlier, by Daniel Purcell, an old melody appears still more profusely decorated. Hence, too, towards the middle of that century, the composition of original tunes in the ornate style. The former result of the then prevailing drawl constituted a crime; the latter result, I venture to say, at the risk of incurring the hot anger or freezing contempt of Dr. Purist and Professor Orthodox, was *not*, to put it mildly, an unmixed evil.

III.—THE MODERN SCHOOL.

The next composer on the list deserves more than a passing notice, as being one of the chief pioneers in that revival of sound church music which took place some forty years ago. Perchance I may be considered guilty of inconsistency in giving prominence to that revival, since I have confessed my admiration for some of the florid tunes which were in vogue before the reform commenced. But would this be a fair deduction? I think not. I am quite alive to the fact that a reform was sorely needed. Choir books were crowded with a number of "silly" tunes, as Dr. Stainer calls them—tunes containing vulgar phrases of melody and trivial commonplace harmonies, to the exclusion of the grand old psalter tunes, or the excellent hymn tunes of such men as Croft, Clarke, and Howard. If any of these old tunes found a place in such collections, they were given (as I have already said) in a shamefully mutilated form. A reform, then, was undoubtedly needed, and we cannot be too grateful to those gentlemen who took the lead in it; but what I maintain, is that the reform was too sweeping, the reaction too violent. Not one whit too sweeping (understand me) as regards the restoration of the early tunes to their original purity. But why ruthlessly throw away all the inspirations of that period, all the efforts of real genius, because the compo-

* The "Psalmist" contains a good arrangement of the tune, by V. Novello.

sitions of the majority of writers who then lived were devoid of genius and inspiration? Why not destroy the bad and preserve the good? I have more than once spoken of the grandeur of the sixteenth and seventeenth century tunes. But even here let it be remembered that bad and good are mingled together, though not to so great an extent or in so large a degree. Many of these tunes I consider pointless, lifeless, bald, displaying, it is true, more scientific knowledge on the part of their writers than the inferior specimens of the florid period, but knowledge without soul—head work rather than heart work.

But to return to the time when vicious and undignified music was the rule. Amidst this musical and spiritual desolation arose a "master in Israel,"—Henry John Gauntlett—who, in spite of much discouragement at the hands of ecclesiastics and musicians, manfully battled for the right. He was a clever man all round, and a man of considerable learning, and his musical talent was devoted almost entirely to the cause of *sacred* music, and chiefly to that of hymn music. The date of his birth was 1806. His father, the Rev. Henry Gauntlett (vicar of Olney), was a good musician, and soon detected his son's budding talent. At the early age of nine, young Gauntlett was appointed organist of his father's church, and threw all his youthful energies into the position, which he held for ten years. When he was twelve years old, he was anxious to subscribe to a circulating library in the neighbourhood, but was at a loss how to obtain the necessary guinea. Suddenly one day he said to his brother, "I know! Papa offered me a halfpenny for each tune I copied." A few days after, he entered his father's study with a handful of MSS., and "Please, papa, you owe me a sovereign."—"Hey! what?"—"Here they are."—"*What* are?"—"Five hundred tunes; you said that you would give me a halfpenny each." The vicar paid the money, but said that he did not want any more. When pressed, the boy said that when he could not find sufficient to copy, he composed the rest. But I must hasten on to the time when he settled in London, studied diligently the compositions of Bach and Handel, and commenced his work of reforming hymn music.

Gauntlett was subsequently editor, or joint editor, of about fourteen different collections. To the most important of these only can I refer. Allusion has already been made to Vincent Novello's *Psalmist*, which appeared in four separate parts from the year 1835 to 1842. In the preface to the latest edition of this work (1863) no mention occurs (strange to say) of any help derived from Gauntlett in the compilation thereof; but in the "advertisement" to Part IV. which is embodied in the *original* edition are the following words: "In addition to those gentlemen whose special claims on their gratitude have been before recognized, they feel that the services rendered to them by Mr. H. J. Gauntlett demand their particular notice. The number and excellence of the compositions he has presented to them, and which abound in the last three parts of *The Psalmist*, at once evidence his liberality and kindness, although they exhibit but a portion of the obligations he has conferred upon them. Through him they became possessed of many of the compositions of the late S. Wesley, to which they can point as being worthy to rank with the noblest works that were ever dedicated to Metrical Psalmody."

In justice to the memory of the deceased composer I think it right to mention this unfortunate omission. His fame, however, by no means rests on his contributions to *The Psalmist*. From 1847 to 1851 he compiled *The Comprehensive Tune Book* which contains seven hundred tunes, many of them being from the editor's own pen. The work is, I believe, still in print, * and its learned and most interesting preface—historical and practical—alone renders it worth procuring. This was soon followed (1848 to 1858) by † *The Hallelujah*, edited for the Rev. J. J. Waite—a collection numbering three hundred and

* Houlston and Stoneman, Paternoster Row.

† This work is I believe out of print, but a selection from it, under the title of *The Memorial Hallelujah*, edited by Dr. Waite, in memory of his father, is on sale at Haddon's, Bouverie Street, Fleet Street.

ninety-six compositions, the greater portion of them being original. Were evidence wanting of Dr. Gauntlett's powerful genius, his breadth of mind, and the amplitude of resources at his command, it would be supplied by a reference to this remarkable work. In Part II. he gives some beautiful adaptations of the old Church Tones to Hymnody. His Preface to Part III. contains these words: "There is much that is right and, therefore, lasting, and always appealing to the human heart, in the olden music known by the name of Gregorian. It was my object, in the second Part, to gather together all the fine melodial points—the contrasted cadences—of this music, and to put them into metrical forms familiar to the English ear. I had no fear for the results: for that which had been in existence nearly a thousand years, and in constant use during that extended period, could not possibly fail when produced in rhythms which the stream of time and learning had settled to be the best for our poetry."

In Parts III. and IV., the Doctor strikes out a novel style, "increasing the appliances of musical material used in hymn melody and harmony, by employing some of the points now settled to be artistic, and found in music not written for the sanctuary." Again: "Care has been taken to increase the circle of hymn melody and harmony by the adoption of symmetries and analogies not hitherto used in music intended for the multitude. . . . . The novelty consists in the application of known things to new forms. The Choral Book of Bach exhausted all the known analogies of his day: it is the encyclopædia of harmony, as harmony was in the year 1750. I have endeavoured to carry on that great work, and to produce a body of tunes which should embrace the powers of harmony as they exist in the year 1850."

Although Parts III. and IV. (as well as the other portions of the work), contain some exquisite tunes—an extended setting of Bishop Heber's Hymn, "Thou art gone to the grave," being one of the most beautiful things I have ever heard--yet I cannot honestly say I admire some of the most marked specimens of this advanced* style from a devotional point of view, ingenious and artistic as they undoubtedly are. Still the book is one which every lover of Hymn Music ought to study, and, generally speaking, *use*, abounding as it does in music calculated to stir the feelings by its grandeur or pathos. Of his later productions I will name two: the music to Harland's *Church Psalter*† (1869), and Pohlmann's *Psalmody*‡ (1879); but perhaps. his most important work was *The Church Hymn and Tune Book*, which, from 1844 to 1852, Dr. Gauntlett edited in conjunction with the Rev. W. J. Blew. This was the first hymn book which provided hymns and tunes for all the seasons of the ecclesiastical year. In fact, this work—so little known now-a-days—became the model of *A. and M.* and numerous subsequent collections. The music was entirely arranged and largely composed by Gauntlett. Two tunes of surpassing excellence, taken from this book, are now familiar to all church-goers—St. Albinus and St. Alphege,—usually sung to "Jesus lives!" and "Brief life," but neither of them written for those hymns. Modern compilers have reproduced several others from the same source, but have not been happy in their selection (according to my judgment), and many of the most beautiful compositions have been left to sink into unmerited obscurity. *The Church Hymn and Tune Book* was brought out ten years too early. The simplicity§ of the music proved a stumbling block to those who had been trained from their childhood to the appreciation of a totally different style of hymnody. The book has long been out of print, and is very scarce.

In addition to the tunes that Gauntlett wrote for books under his own editorship he contributed a large number to other collections, and proved himself a

* Dr. Gauntlett's new departure differs in some respects from the "advanced modern" first applied to Hymn music by Barnby or Dykes. It is to be noted that the most operatic of his tunes are as superior to the secular or namby-pamby trash heard in some of our churches now-a-days, as the electric light is to a farthing dip.

† Routledge & Sons.

‡ Forsyth, Regent Street.

§ "Simplicity" as opposed to "showiness," not in contra-distinction to "art."

master in the art. His compositions embrace a great variety of styles, from the diatonic to the advanced modern, but I think it is in the more solid type of tune that he *especially* excels. Witness that fine, bold tune of his which is to be found in several modern collections under the title of "Triumph," and which, *when set to appropriate words*, is wonderfully effective.

From so rich a store of good music it is difficult to make a fitting selection, but the two tunes I have chosen seem to be excellent examples of this composer's talent. The effect of the first, when sung by a large choir, must, I imagine, be grand in the extreme. Note that the chromatic passages in treble and bass in the last line do not appear to detract from the solidity and majesty of the composition. It is taken, by the kind permission of Dr. Allon, from his *Congregational Psalmist*, (Hodder & Stoughton, 27, Paternoster Row), the early editions of which work had the advantage of Gauntlett's co-editorship.

"GIRD ON THY CONQUERING SWORD."

ALLON'S "CONGREGATIONAL PSALMIST." Dr. H. J. GAUNTLETT (1857).

Bold.

Gird on Thy con-quering sword, As - cend Thy shin - ing car,

And march, Al - migh - ty LORD, To wage Thy ho - ly war;

Be - fore His wheels in glad sur - prise, Ye val - leys rise, and sink ye hills.

Next comes an impressive setting, from the pen of this writer, of a well-known hymn.

"LORD, IN THIS THY MERCY'S DAY."

Dr. GAUNTLETT (1861).

Lento sostenuto. *dim.*

LORD, in this Thy mer-cy's day, Ere it whol-ly pass a-way, On our knees we

pp and slower.

fall and pray; Ho-ly JE-SU, grant u tears, Fill us with heart-search-ing fears,

[OVER.

Major and faster.

Ere that aw - ful doom ap-pears; LORD, on us Thy SPI - RIT pour, Kneeling low - ly

at Thy door, Ere it close for ev - er - more, Ere it close for ev - er - more.

In speaking of Dr. Gauntlett as the chief pioneer in the reform of hymn music, I would not be thought to underrate the work done by others. Dr. W. H. Monk, Rev. W. Mercer, Rev. and Hon. J. Grey, Rev. R. Chope, Mr. Turle, and last, but by no means least, Dr. E. G. Monk, were *early* workers in the same field. All honour to these gentlemen! But it must not be forgotten that before the earliest of the works by which their names are known had appeared, Gauntlett had paved the way by his *Hallelujah*, *Church Hymn and Tune Book*, *Tunes for Holy Worship* (edited in conjunction with Rev. T. R. Matthews), *Congregational Psalmist* (Dr. Allon), *St. Mark's Tune Book*, and others, each containing a large number of tunes in the reformed style. Dr. Allon says, "What St. Ambrose did for the early Church; what St. Gregory did for the Church of the sixth century; what Sebastian Bach did for the Chorales of Germany; that Dr. Gauntlett has done for the hymn-tunes of England." This great master of Sacred Song was called away from this earth in the year 1876, but "he being dead yet speaketh"—"speaketh" in the many powerful utterances which are calculated to stir the hearts of worshippers with feelings of penitence, awe, courage, joy, or thanksgiving.

We have listened to a composition by S. Wesley in the florid style; the tune we are about to hear shows that he did not confine himself to that type of melody. There are several similar ones from the same pen in *The Psalmist*, from which this is taken. It is a matter of considerable surprise to me that none of them have found their way into our leading Hymnals.

"LINCOLN COLLEGE."

"THE PSALMIST," No. 213. SAM. WESLEY (1835-40).

Oh, what if we are Christ's, Is earth - ly gain, or loss?

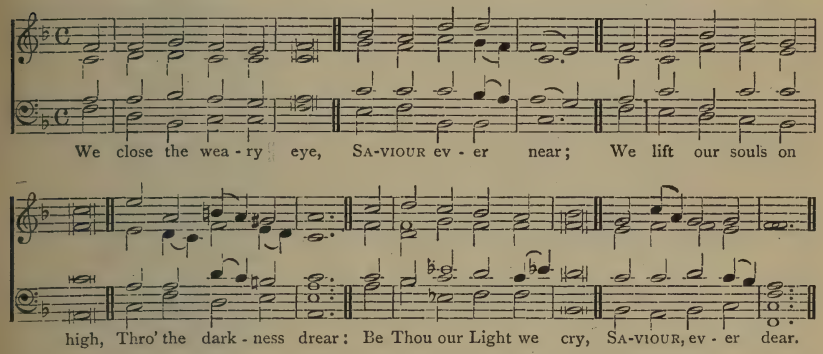
Bright shall the crown of glo . ry be, When we have borne the cross.

We now come to a famous name, that of Dr. Samuel Sebastian Wesley. He was a son of "old Sam. Wesley," as he is commonly called, was born in London in 1810, and "named after his father and his father's idol, John Sebastian

Bach." When he had scarcely attained the age of seventeen he was appointed organist of St. James's Church in the Hampstead Road: his chief subsequent appointments were, Hereford Cathedral (1832), Exeter Cathedral (1835), Leed's Parish Church (1842), Winchester Cathedral (1849), Gloucester Cathedral (1865), where he ended his days in April, 1876. Of his matchless anthems it does not come within my province to speak, but, as a composer of hymn tunes, he occupied no mean position; and, moreover, he compiled a valuable collection of tunes, *The European Psalmist.** Time does not permit me to enlarge on this point, but I may say that the book in question shows more signs of a liberal spirit than any other collection with which I am acquainted. The misfortune is that in it the modern English school is represented almost entirely by Dr. Wesley's own contributions. These original contributions, however, are, most of them, of very superior quality, and embrace a great variety of style. Here is one (I wish more could be given), which will surely win its way to the hearts of all musicians and worshippers by means of its beautiful melody and harmony, its calm, prayerful trustfulness, so faithfully breathing forth the spirit of the poetry to which it is united.

WE CLOSE THE WEARY EYE.

"THE EUROPEAN PSALMIST." DR. S. S. WESLEY.



This too brief notice of Dr. Wesley may well be concluded with the following extract from *English Church Composers* by Mr. W. A. Barrett, (Sampson & Low): "Like his father, Wesley never believed himself to be treated with the respect due to his genius, but like his father also, he continued to exercise the gifts he possessed, and to hope for recognition sometime or another. This was accorded in the hearts of his countrymen and recognized outside. Spohr said, referring to his music, that "it is distinguished by a noble style, and by rich chosen harmonies, as well as by surprisingly beautiful modulations;" and Dr. Walmisley of Cambridge, being asked his opinion of Wesley, said, "The universal consent of all musicians in England is that Dr. Wesley is the first among us, both for extraordinary talent, and for unwearied diligence in improving that talent to the utmost."

Next in our programme occurs a tune of my own composition. I trust I shall not be accused of egotism in introducing it to your notice; it is one out of some two dozen which I have written, and, considering that I have never had the pleasure of hearing one of them decently sung, you may perhaps think yourselves lucky in not having the whole batch thrust upon you! But, seriously, in asking you to listen to the tune, I am actuated by other motives than those of a personal character. Bishop Wordsworth's beautiful hymn, to which it is wedded, requires I think, a *special* setting. In *A. and M.* the hymn is set to a fine tune by Dr.

* The work contains 614 tunes, besides chants and services.

† In addition to these, Wesley wrote 16 for *The Hymnary* (Novello), and 5 for Lady Evans-Freke's interesting *Song of Praise* (Routledge & Sons).

Steggall, but the tune was written some years before the hymn appeared in print, and has no special bearing on the words ; and I only know of one tune composed expressly for the hymn, and that is not, to my mind, satisfactory.

"WORDSWORTH."

REV. A. W. MALIM (1886).

With spirit, quick.

Songs of thank - ful - ness and praise, Je - su, Lord, to Thee we raise;

Man - i - fest - ed by the star To the sa - ges from a - far; Branch of roy - al

f

Da - vid's stem In Thy birth at Beth - le - hem; An - thems be to

cres. *ff*

Thee ad - drest, God in man..... made man - - - - fest.

Having expressed dissatisfaction at the setting of this hymn in *A. and M.*, I must in justice add that in many instances the editors of that work have been particularly happy as regards their union of music and poetry in cases where the hymns lacked special settings. Hence, I believe, may be traced, in great measure, the popularity of the book, notwithstanding some defects in it which one laments, for people unconsciously like a tune which expresses the words well.

Examples of this appropriateness might be multiplied, but I will content myself with adducing three. The wedding of Croft's "St. Ann," to—

> "O GOD our help in ages past,
> Our hope for years to come,"

of the old tune "Oriel" to—

> "To the Name of our Salvation
> Laud and honour let us pay."

of Mr. Turle's "Westminster" (written for *The Psalmist* and not set to any particular hymn) to

> "My God how wonderful Thou art,
> Thy majesty how bright."

No special settings could possibly excel these as regards fitness of expression.

This branch of the subject must not be brought to a close without offering a tribute of praise to five composers who have, within the last few years, quitted this earthly scene, viz: Sir G. A. Macfarren, Dr W. H. Monk, the Rev. Sir

F. A. G. Ouseley, Mr. Henry Smart, and Mr. James Turle, whose contributions to hymn-music (chiefly in the transitional modern style) were numerous and most valuable. A memorial volume of Mr. Turle's tunes was published some five years ago, under the editorship of his daughter, Miss S. A. Turle (Novello). An interesting little book it is, containing over fifty tunes.

IV.—THE ADVANCED MODERN SCHOOL.

We now come to the "advanced" modern style, which has been described as being "characterized by an absence of those artificial restrictions to old chords and combinations which many consider essential to sacred music. In compositions of this class, traces of the effects of Mendelssohn's writings may be clearly seen. Their difference from the old style of hymn tune may be roughly defined as consisting in a tendency to treat the short musical phrases, of which the sections of a tune are made up, as connected sentences, rather than as a series of phrases coincident with the lines of the hymn." Tunes in this idiom also abound in *quasi* pedal passages and unprepared discords.

In the foremost rank of composers in the above style, both as to priority of time and excellence of workmanship, stand the names of two Yorkshiremen by birth, Mr. Joseph Barnby and the Rev. John Bacchus Dykes, Mus. Doc. The former must, *I believe*, be credited with having been the originator of this particular style, but, if such be the case, the latter soon followed in his wake. Anyhow each of these gentlemen displays a distinct individuality, each has his own peculiar turns of melody, and the harmony of each possesses clearly distinguishable features.

Apart from the personal character and musical attainments of Dr. Dykes—both of which stand high—I am sure that his very *name* must have an attraction for my audience, from the fact of its being associated with that of his brother, Mr. Frederick Dykes, who for over twenty years worked unwearily and ungrudgingly, sparing neither time, trouble, nor money, in training the (then) Parish Church Choir. Nor will Wakefield people be likely to forget the useful and efficient work done by a younger brother, Mr. E. O. Dykes, as choir-master of Holy Trinity Church, and also of the Asylum Chapel. That the mantle of Mr. F. Dykes has now fallen on the shoulders of a worthy successor, is evidenced by the musician-like rendering of our illustrations this evening. Long may Mr. Peacock be spared to carry on the work he has so ably and willingly undertaken.

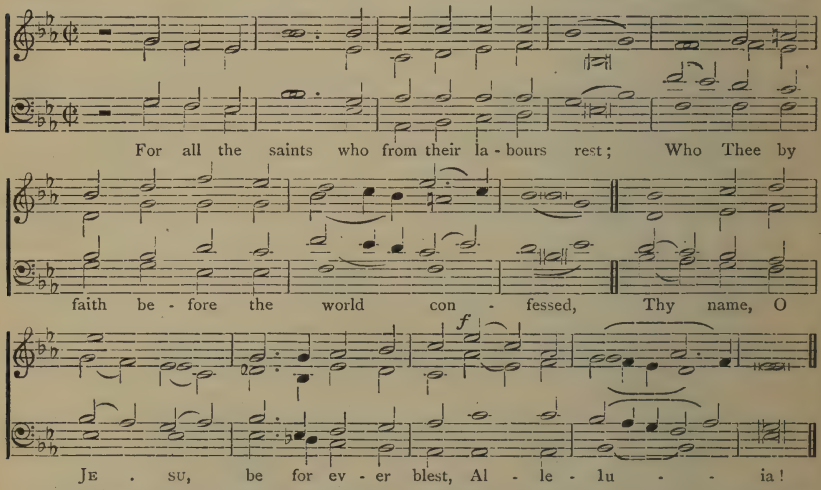
But I must return to Dr. Dykes. He was born in 1823, and passed to his rest in 1876—a memorable year and a sad one, seeing it deprived us of Dykes, Gauntlett and Wesley. His name is chiefly associated, in the popular mind, with *A. and M.*, and it was by means of his contributions to that book that he first became generally known to the public. It may, therefore, be interesting to you to know, that it was through Bishop Twells that he obtained an introduction to Sir H. Baker, the editor of the work. His nephew, Mr. Levett, of Hull, says: "In the course of a conversation with my uncle, the bishop said that he was looking out for tunes for the coming *A. and M.* (That would be about 1860, I suppose.) "'Well,' said Dykes, 'I have composed some tunes which might, perhaps, be found suitable.' He then played them over, and the bishop undertook to show them to Sir Henry. Sir Henry was 'taken' with the tunes, and ever after Dr. Dykes was considered indispensable as a contributor to *A. and M.* They wanted him to undertake the musical revision of the first edition, but he declined, having previously engaged to revise the music of Chope's '*Hymnal*.'" I have said that Dykes's name is chiefly associated, in the popular mind, with *A. and M.*, and though many people know that he wrote several tunes for other books, few are aware of the extent of his writings: they amount to more than three hundred tunes. It has always been my wish to see a memorial volume of these published, and seven years ago I was introduced, by letter, to

Mr. Levett, who, I was rejoiced to find, had, ever since his uncle's death, taken a deep interest in the subject, and had been working hard to collect tunes, investigate copyrights, &c. He willingly accepted my assistance, and from that time we have been in regular correspondence concerning the matter, and have together collected the above named tunes. Of course, it is not to be inferred that they are all of equal merit. Should the volume ever be brought out, a competent musician will be employed to examine the music and sift out the feeble productions ; but I undertake to predict that these would not amount to more than thirty out of about three hundred. I say, "if the book should ever be brought out," because various obstacles exist which I cannot now detail : suffice it to say that one of them is a lack of funds. And here I would acknowledge with gratitude, the courtesy and kind encouragement displayed (with only two exceptions), by owners of copyrights, several of whom occupy the highest place among musicians. In spite of hindrances, Mr. Levett's motto all through has been "never say die," and I am convinced that no effort will be spared to accomplish the project.*

Considering what a hard working parish priest this composer was, it is simply marvellous that he could have found time to write so large a number of really beautiful tunes. Such a task could only have been accomplished under the power of inspiration, coupled, of course, with a due knowledge of his subject. His advice to young composers was, "Write from the heart, and your music will *live*." Two of his tunes selected for performance this evening have never (so far as I know), been published, and the third is not widely known. The first is set to a hymn of excellent quality by your own respected bishop :—

"FOR ALL THE SAINTS."

MS. † Rev. J. B. Dykes, Mus. Doc.



I have said above, that I *believe* Mr. Barnby to have been first in the field as regards the application of the modern idiom to hymn tunes (the idiom itself was, I need scarcely remark, in existence some years previously, as may be seen on examination of Mendelssohn's Oratorios, &c.). It is difficult to speak with *certainty* as to whether that gentleman or Dr. Dykes is to be credited with the priority. There is no doubt, however, that Mr. Barnby brought about the modern development of *Cathedral* Music, his views on the subject having been

* If any one, into whose hands this pamphlet should fall, possesses any unpublished tunes by Dr. Dykes, or feels disposed to aid the work in other ways, a letter addressed to N. D. Levett, Esq., 35, Linnæus Street, Hull, will, I am sure, meet with a ready and grateful response.

† Permission to re-print must be obtained of F. Dykes Esq., Union Bank, Wakefield.

embodied in his Service in E, which was written in 1856, when he was only 18 years of age.

Having had occasion to hit out hard at Mr. Barnby as editor of *The Hymnary*, I now feel bound to say that, regarded as a collection of modern hymn tunes, it has few equals, and I had almost said no superior. Allusion has already been made in this paper to the drawling pace at which the old psalter tunes were taken at the beginning of the eighteenth century, and a caution given against going to the other extreme with respect to the rendering of the florid melodies. But in my opinion, there is a tendency, now-a-days, to sing with indecent haste (disastrous to the effect of both music and words), tunes of every type.* Mr. Barnby has earned the thanks of all true musicians and worshippers, not only by affixing suitable metronome marks to the tunes contained in his *Hymnary*, but by uttering an earnest and sensible protest, in the preface to his work, against the rapid singing which was *then* common, and still in some quarters prevails.

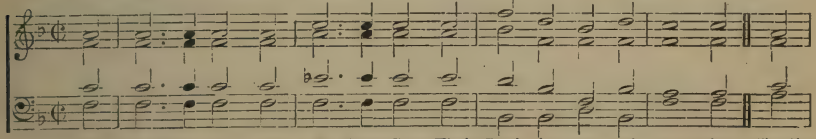
His words are too good to be left unquoted. "Nothing could well be imagined more indecorous than the pace at which hymn-music is taken in very many churches. Not alone may it be said that the music is utterly ruined by it, that the Sanctuary is profaned, that the sacred words to which these strains are sung degenerate into a mockery: these evils are as nothing compared with the fact that those hurried strains are supposed to represent a sacrifice of praise, humbly offered at the foot of the Throne of Grace. It would be a mitigating circumstance, if this high rate of speed were confined to hymn tunes of a jubilant character; but even this is not the case. Tunes of a dignified, as well as those of a penitential cast, suffer the same treatment. To the defenders of such things, the metronome marks placed at the commencement of each tune in this book would seem to indicate a *tempo* suggested of sleep; but let these marks be tested by the pace usually adopted in the Chorales in the Oratorios of Bach, Handel, and Mendelssohn, and it will be at once proved what is the appropriate speed of a hymn tune."

As a composer, Mr. Barnby needs no words of eulogy from my humble pen, but I cannot refrain from saying, that there is to me an *indescribable charm* pervading his hymn-music. His contributions to this branch of the art must amount to no less than two hundred tunes, the latest being a batch of fourteen written expressly for the revised edition, just issued, of *The Hymnal Companion*. (By the way, this work contains many excellent compositions from the pens of the two editors—Dr. C. Vincent, and Mr. D. J. Wood, Mus. Bac.—and several other writers. Mr. Wood's tune to Bishop How's "Who is this so weak and helpless," being the best setting of that hymn with which I am acquainted.) Mr. Barnby has published two volumes of Original Tunes (in 1871 and 1883), and his many admirers are, I am sure, looking out eagerly for a third instalment.

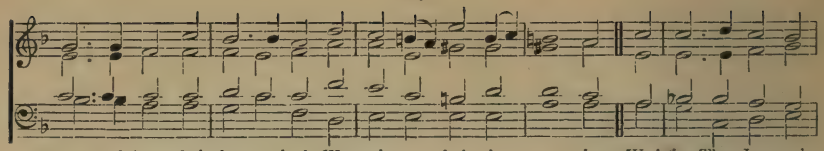
The composition which forms our next example is taken from *The Congregational Church Hymnal* (Hodder & Stoughton), edited for the Congregational Union by the Rev. G. S. Barrett; a collection which, from a musical point of view, puts to shame some of our church books. Amongst the contributors of new tunes are Baptiste Calkin, Elliott, E. J. Hopkins, Macfarren, Prout, Stainer, &c.

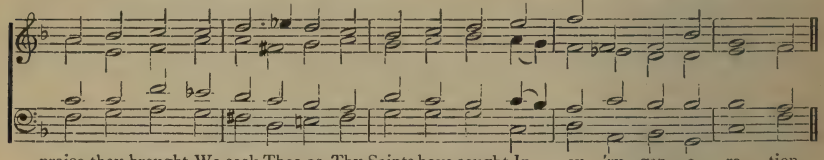
WE COME UNTO OUR FATHER'S GOD.

THE CONGREGATIONAL CHURCH HYMNAL. JOSEPH BARNBY, 1887.



* G. Cooper, Goss, and Smart (amongst deceased musicians), and E. J. Hopkins (amongst living ones), have also protested against this excessive speed.—*Vide* Mr. Curwen's "Studies in Worship Music," vol. 1. (Curwen, Warwick Lane, E.C.)

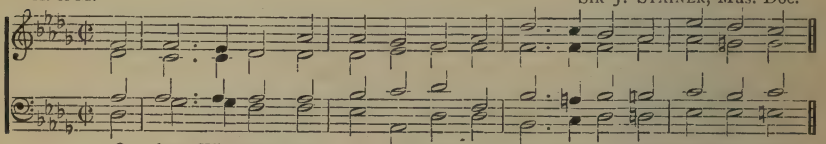


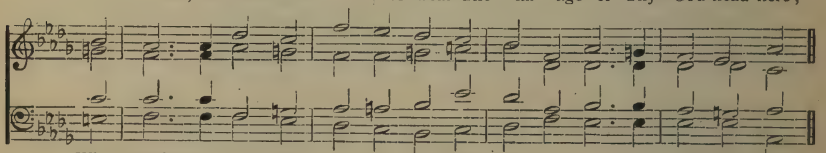


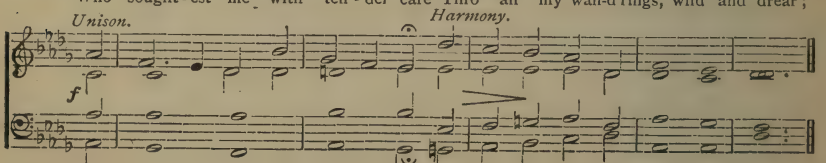
Composers of the present day seem to have unaccountably neglected the following hymn; it is highly susceptible of musical treatment in the modern idiom, and its refrain at the end of each verse, "O love, I give myself to Thee," &c., suggests the desirability of a special setting. The few settings in existence err in two opposite directions—some are wanting in that affectionate earnestness which is so marked a feature of the hymn, others lack the depth and reverence which should characterize music attempting to express "the love of Christ which passeth knowledge:" the former are too cold, the latter too sensuous. I once asked Dr. Stainer what his fee would be for writing a tune to these words. His reply was: "Have you tried the *words* of 292 *A. and M.* to my *tune* 428? It seems to me to make a very happy combination." Certainly this same tune, which we are about to hear in connection with the said hymn, unites most felicitously the two qualities of warmth and reverence, the harmony being of high colouring, and yet free from the slightest trace of secularity. It was written for the London Church Choir Association, to a hymn commencing "Thou hidden love of God."

I spoke just now of Barnby and Dykes as being the two leaders in the advanced modern school of tune writing. In the earlier days of Sir J. Stainer's career, he wrote few hymn tunes, but he has now made up for lost time, having contributed a number of very beautiful and strikingly original compositions to several hymnals.

"A. & M." "REST." SIR J. STAINER, Mus. Doc.







In the next example we have one of Dykes's most characteristic tunes: a glance shows it to be from his pen. It was written for Part II. of Mr. Minton Taylor's *Parish Church Hymnal*, which never appeared in print. Part I. (Novello)—containing new compositions by Dykes, Gauntlett, Reay, Thorne, and several other celebrities—gave promise of a collection of no ordinary merit,* and it is deeply to be regretted that Mr. Taylor did not live to complete the work.

"ECCE HOMO."

MS.† Rev. J. B. Dykes, Mus. Doc. (1870).

mf *p*

Bound up-on the ac-curs-ed tree, Faint and bleed-ing, who is he? By the

cres.

eyes so pale and dim, Stream-ing blood and writh-ing limb; By the

flesh with scour-ges torn, By the crown of twist-ed thorn;

mf *sf* *pp*

By the side so deep-ly pierced, By the baf-fled burn-ing thirst;

ff *pp*

By the droop-ing, death dew'd-brow: Son of man! 'tis Thou! 'tis Thou!

If the tune "Ecce Homo" was characteristic of Dr. Dykes, our next illustration (taken from *The Congregational Church Hymnal*) is equally so of Mr. Barnby. The first two lines abound in discords which, when played or well sung, produce no distressing effect, but, on the contrary, a sensation of poetical depth and fervour. In the third line a favourite device of Mr. Barnby is noticeable, viz., a prolonged and very telling use of the flat seventh. Exquisite as the tune is, well sung, it is one, however, which I should not recommend to village

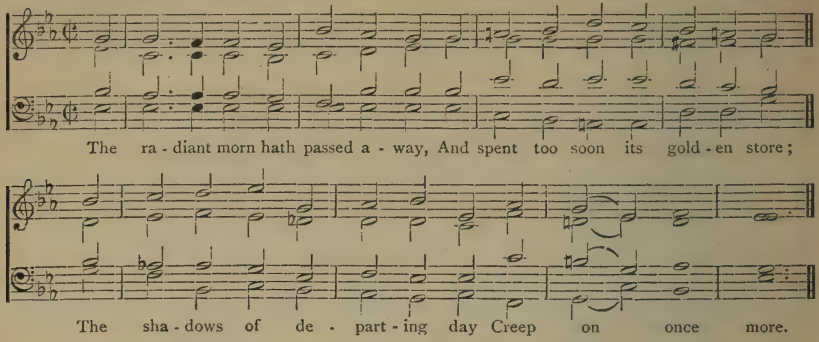
* The excellence of this work is largely due to Dr. Gauntlett's help, who in the preface is thanked "for his sound and masterly harmonies to the old tunes, and particularly for his counsel and assistance."

† Permission to reprint must be obtained of Mrs. Minton Taylor, 93, Elgin Avenue, Maida Vale, London.

choirs unless, indeed, they were content to sing it in unison. The melody is simple enough :—

"THE RADIANT MORN."

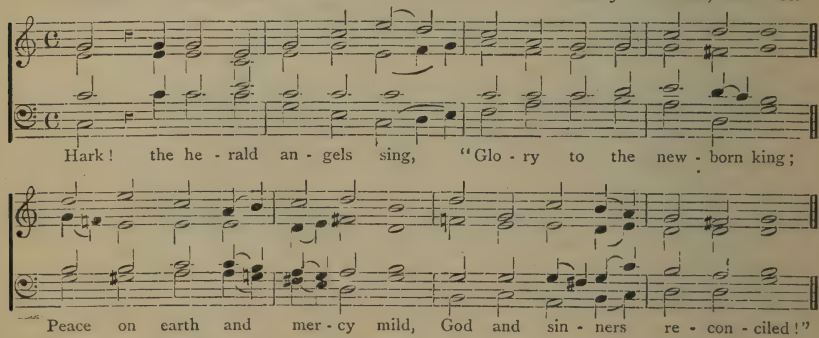
"Congregational Church Hymnal." Joseph Barnby (1887).



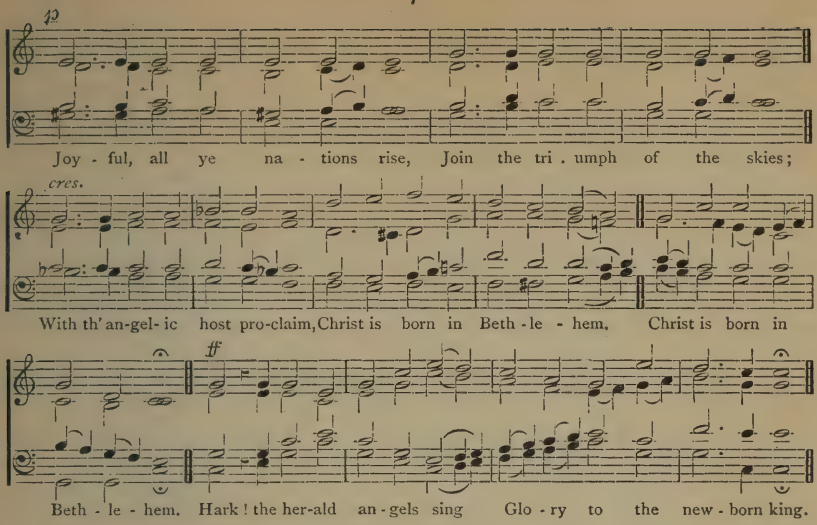
Next on our list is a fine tune by Dykes. It was first published in Rev. Brown-Borthwick's *Supplemental Tune Book*,* and was afterwards inserted in Dr. E. G. Monk's valuable *Anglican Hymn Book* (enlarged edition). Would that the tune were more frequently used, but, unfortunately, a fragment from Mendelssohn's *Fest-gesang* has gained a monopoly in connection with the words, "Hark! the herald angels sing." This tune affords a proof how careful Dr. Dykes was in his settings to consider the whole of a hymn and not only the first verse. Not a few composers would have wedded the line, "Joyful, all ye nations rise," to a jubilant strain, without looking on to the corresponding lines in the two subsequent verses. But Dykes remembers that the words of the second verse, "Veiled in flesh the Godhead see," and those of the third verse, "Mild He lays His glory by," require a subdued rendering, as expressing the profound mystery of the Incarnation. Nor, in the case of the first verse, is this subdued effect so inappropiate as at first sight it might appear to be. It may, I think, suggest to us the idea of the gradual tuning of our voices till they rise to a high pitch of praise as we reach the words of the angels' song, "Christ is born in Bethlehem." Three different settings of this hymn, from the same pen, are in existence, and in each is the treatment of these lines identical, as far as expression is concerned.

"BETHLEHEM."

"Supplemental Tune Book." Rev. J. B. Dykes, Mus. Doc.



* An interesting collection published in 1866, an enlarged edition of which appeared in 1868 (Novello). It contains several unison tunes, with varied organ harmonies for each verse, by Baptiste Calkin, Goss and Hopkins. Calkin's setting of "Lead, kindly light," is exceedingly beautiful.



This brings us to the end of our examples drawn from the inspirations of modern genius. The limits which I have of necessity assigned to myself have precluded even the mention of many able writers, both in the transition and the more advanced school. Should any one present infer that I see nothing to admire outside the group consisting of Barnby, Dykes, Gauntlett, Stainer, and Wesley, they will have entirely misinterpreted the spirit in which the whole paper is written. To deal at all adequately with the subject of *modern* hymn tunes, a separate lecture would be required. Truly a rich treasury of jewels meets the eye as it scans the efforts of contemporary writers in the pages of our numerous tune books. But, on the other hand, it cannot be denied that many traces of painted glass are to be found amongst those jewels. If, amongst the compositions of early times and those of the ornate period, we may detect—in the one case lifeless, in the other feeble—specimens, neither is the modern school exempt from unworthy productions. The collections of the last twenty or thirty years abound, I am sorry to say, in weak imitations,—mere caricatures of the tunes of such men as Barnby and Dykes; and to me those sickly sentimental effusions, those pretty effeminate ditties, are especially odious. The purists would class *all* modern compositions in this category; but, surely, they are mistaken. The test of a good tune is its vitality. Now, who ever tires of Dr. Dykes's

> Our blest Redeemer, ere He breathed
> His tender last farewell,

or Mr. A. H. Brown's "The day is past and over?" These and many others will last as long as the world lasts; whereas a merely pretty tune is attractive for a few months or years, and then it has had its day and perishes, as every trivial, worthless thing in God's good world *must* perish.

And now my pleasant task is nearly at an end, and it only remains for me to sum up.

I.—Catholicity or Eclecticism in the Choice of Tunes.

My own notions as to the tune book of the future were recently laid before Sir J. Stainer. They were as follows: That it should contain the best specimens of (1) the plain song melodies for the ancient office hymns; (2) the sixteenth and seventeenth century tunes; (3) the transitional style of the eighteenth century; (4) the florid; (5) the modern in all its various degrees: from Ouseley, Macfarren and Steggall, to Barnby, Calkin and Thorne. I say "the *best* speci-

mens," thereby excluding all namby-pamby tunes (in particular those savouring of secularity*), as well as the bald, lifeless compositions intermingled with so much that is grand and telling in the diatonic school of writers. That the early tunes should be *clothed in harmony suitable to their own period.* Dr. Stainer's answer was, "I quite agree with you in all your excellent remarks about the 'what should be' of a perfect hymnal."

II.—The Study of Hymn Music: its Chronology and Authorship.

If I may dare hope that any utterances of mine, coupled with the illustrations you have heard this evening, have excited in the mind of anyone present a keener desire to prosecute this study, the question that he will naturally ask will be, "How am I to set about it?" Well, supposing that you cannot afford to buy up second-hand copies of all the old books, I can put you in the way of gaining a vast amount of information for the comparatively trifling cost of about fifteen shillings. The chief book I would recommend is Parr's *Church of England Psalmody* (Novello); a revised issue of the eighth edition of which has just been published, price six shillings. It contains a large number of the older tunes, dating as far back as the sixteenth century, and nearly *all* the best compositions of the ornate school. The pieces are for the most part given with their original melody and bass, the inner parts being in many instances added by Mr. Parr, who has shown considerable skill in this department. And, what is more to the purpose, the volume includes a very full and *accurate* biographical index, with over four hundred memoirs, and descriptions of above two hundred and twenty books used in its compilation. In short, the book is simply *indispensable* to all students of the subject. Another valuable work of reference is *The Church Hymnal* (Society for the Promotion of Christian Knowledge, Dublin; Griffith & Farran, London), including as it does, biographical notices by Major Crawford, who is celebrated for his accuracy in historical research. This book covers ground unoccupied by Mr. Parr, who does not profess to deal with modern composers and their works. Care should be taken to order the quarto edition, which alone has the notices; the price is about seven shillings. Dr. E. J. Hopkins' collection of no less then one hundred and sixty-four *Old English Tunes* (in a great variety of metres), to about the year 1750, many of them scarce, is worth getting (Metzler & Co., price two shillings.) The biographical index to this work, however, is incorrect † in a few instances. The same may be said of a collection of nearly seven hundred tunes, by the late Mr. Dibdin, *The Standard Psalm Tune Book* (Cramer). These two gentlemen both relied, I believe, on Dr. Rimbault, and Rimbault relied too much on hearsay. He led Mr. Parr into many blunders in the earlier editions of his psalmody, but now the latter gentleman possesses copies of most of the old books, and has corrected his notices accordingly. In a publication by the Rev. J. Curwen, *The Teacher's Manual* (Curwen & Sons), students will find an excellent classification ‡ of the different emotional characters of tunes, and Mr. J. S. Curwen's "Studies in Worship Music," already referred to, contains much that is both interesting and useful.

Our concluding illustration is the well known Evening Hymn. The tune is abridged from one composed by Tallis for Parker's *Whole Psalter.* The clever canon between treble and tenor, combined with the exquisite flow of the double

* See Appendix.

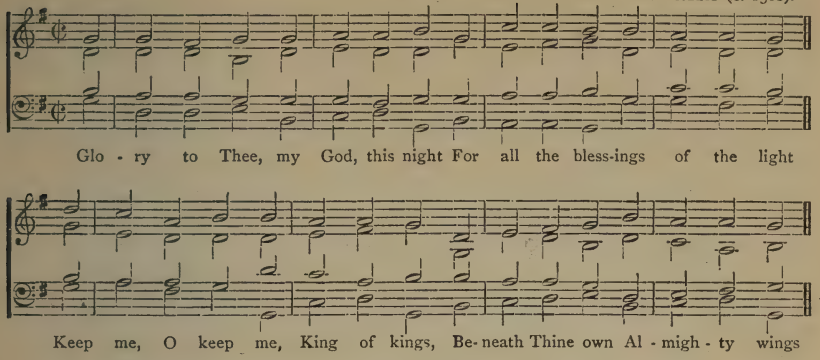
† These errors were duly pointed out in a letter that I wrote to the editor some years ago.

‡ A certain compiler deems it sufficient to class his tunes under three headings—prayer, penitence, and praise. Consistently with this inadequate classification, he sets "I heard the voice of Jesus say," and "O God, our help in ages past"—hymns of a totally different character—to the same tune! Compare the music to each of these hymns in *A. and M.*, and the distinction will be apparent. Mr. Curwen's classification is as follows: BOLD and SPIRITED (*i.e.* full of joyful thanksgiving and triumph); CHEERFUL (gratitude and love); DIDACTIC (descriptive or declarative of truth); SOLEMN; SOLEMN and GRAND; to which I would add PENITENTIAL; PRAYERFUL (expressive of calm trustfulness).

melody—massive, yet graceful—renders this one of the most admirable in our whole repertory of hymn music:—

"CANON."

T. TALLIS (c. 1560).



And now, which is the more beautiful, Tallis or Dykes, Gibbons or Stainer? Convey me to the sea shore where the strand is bounded on this side by giant rocks, on that by the mighty ocean, and the noon day sun is shining brightly on moss-covered mountains and many-tinted waves. From thence, towards eventide, transport me to a lovely garden, radiant with gay flowers, at the foot of which runs a gently gliding river, whose banks are edged with trees of fresh green foliage, while the setting sun is shedding its tender light over all the scene. Ask me which of the two sights I prefer. I could not answer. Neither can I tell you whether sixteenth or nineteenth century music wins the palm. The same may be said of the intermediate periods of the Divine art. Each age has produced *some* inspirations, some melodies which are destined to *live* and move men's hearts, if only those hearts be not hardened by blind prejudiee.

Let, then, new and old, ancient and modern, be offered at the throne of grace: only see we that our offerings proceed from pure hearts, so will they—like "the prayer of the humble"—"pierce the clouds," rising as sweet incense before Him who is the Author of *all* beauty, all skill, all knowledge. Dykes's motto was, "Write from the heart, and your music will live." My parting counsel to you shall be—*Sing* from the heart, and your music will live,—will blend with the the songs of Angels and Archangels, Cherubim and Seraphim, who now and for ever continually do cry, "Holy, Holy, Holy, LORD GOD of Hosts; heaven and earth are full of Thy Glory!"

APPENDIX.

SECULAR MUSIC IN SACRED SERVICES.

THE fact that there is a tendency, in the present day, to introduce secular music into our churches renders the following protest necessary.

Sad is it to me to be obliged to say that this custom is not only fostered and encouraged, but, to a great extent, insisted on by a certain proportion of my clerical brethren, who, instead of carefully guarding against any profanity of the kind which might arise from the ignorance or irreligiousness of a few organists

of an inferior grade, too often place some German waltz or French love song in an organist's hands, which, at the risk of losing his situation, he is expected to play (contrary to his own better judgment) in connection with the words of a hymn! Sadder still to think, that the gentlemen who are guilty of such questionable conduct, are chiefly to be found in the ranks of those who (marvellous inconsistency !) have done so much, in other ways, to awaken the English mind to the well-nigh lost idea of the paramount importance of WORSHIP—those with whom, as regards their views on doctrine and ritual, I am, in the main, at one. Far be it from me to bring so grave an accusation against the majority of the (Clerical) Catholic party. Let it be distinctly understood that those who err in this particular form the exception and not the rule : still these unfortunate exceptions are sufficiently numerous to justify a firm and decided—though, I trust, not unkindly—protest.

The plea which my brothers urge in defence of the line they take is, that such tunes are popular. Here let me quote the words of Mr. Barnby, uttered on a recent public occasion—an utterance peculiarly forcible, as coming, not from some rigid purist, but from one of our most advanced tune writers : "We have no right to offer second-hand things to the Almighty, especially such things as tunes from the Music-halls. The Clergy say that the congregations *like* those tunes, but if the congregations liked drinking the clergy would endeavour to take the temptation away, and they should do their duty with regard to the tunes."

These are strong words, but scarcely too strong. Without going into the question of the comparative sinfulness of irreverence in GOD'S House (for to this does the habit amount), and an inordinate love of alcohol, I must say that if the parallel drawn by Mr. Barnby holds not good in *degree* it does in *kind*.

These tunes, it is said, are pleasing to the people. But need I remind you that the chief aim and object of Public Worship is, not to tickle men's ears, but to present a solemn offering of praise, prayer, and thanksgiving to the Great GOD in heaven, an offering which surely ought to be the *best* and most appropriate of its kind; not necessarily the most elaborate, for my contention throughout has been that the simplest hymn tune may be, in its own line, as truly a work of art as the grandest anthem : an offering which should consist in something consecrated—*set apart* for GOD's service.

But granting that a certain degree of popularity is desirable in a portion of the service, which is intended to be congregational, are those who would introduce these secular ditties into the House of GOD quite sure that no other style of music would meet the feelings and wishes of the people? If the reply be in the affirmative, I, for my part, must decline to acknowledge the correctness of such an assumption. Where is a congregation to be found which would not readily sing the following tunes? Stainer's "There is a blessed home," Berthold Tour's "The day of resurrection," Gauntlett's "JESUS lives!" the same composer's "Brief life is here our portion," Elvey's "Come, ye thankful people come," Dykes's "Come unto Me ye weary," or Oakeley's "Sun of my soul." The last-named I once introduced at a certain village church, with some hesitation, knowing the popularity of the tune with which the words were at that time almost exclusively associated. The result was most satisfactory : the beauty of the new tune was quickly appreciated. Or, to take one example from the florid school, does any congregation ever refuse to join heartily in the old "Easter Hymn" in spite of its high F sharp? and the same may be said of the sixteenth and seventeenth century tunes. A writer in the *Church Quarterly* says : "Some years ago the writer was in a crowded London Church on a Good Friday afternoon. Several hymns were sung to tunes of various characters, in which the congregation joined, much as congregations usually do ; but there was one in which they joined as one man, with an effect which will not soon be forgotten. The tune was St. Bride's [probably sung to "O'erwhelmed in depths of woe" *v. A. and M.*]—one the farthest removed from the secular style."

In fact, any tune with a distinct *melody* will not fail to "take" with a congregation. Should there be a little hesitation, in the case of a new tune, let the

choir sing it at first in unison, and the peoples' voices will soon make themselves heard.

Considering, then, that we have an ample stock of melodious tunes from the pens of 16th, 17th, and 18th century writers; considering that some of the foremost musicians of the day have devoted, and are daily devoting, their talents to the composition of fresh gems to adorn the sanctuary, I ask, with all confidence, where is the necessity for bringing into requisition tunes of a secular origin or character, or tunes devoid of the elements which contribute to the formation of an artistic production?

Now as regards music-hall songs, and other *well-known* secular tunes, it requires no argument to prove that these are unsuitable for public worship, if for no other reason, simply on account of the associations they suggest. But it may be said, "You advocate the use of the advanced modern type of melody, and the judicious use of the old florid tunes, and yet you condemn all tunes written in the secular style; where then do you draw the line?" Well, my friendly critic, I suppose this is a fair question, for it is quite true that the purist school of Crotch and Havergal would denounce all tunes later than the seventeenth century (with the exception of those since composed on the old models) as "secular," and it is equally true that the extreme Gregorianists would deny the claim of the word "sacred" to any melodies not written in the ancient scales. But if you ask me to define the term "secular music," I can only say, with an excellent authority to back me up, viz., the Rev. J. R. Lunn, that it scarcely admits of a definition. Mr. Lunn, in an article in *The Church and the World* (1868), says: "The distinction between sacred and secular music does not consist in the total abstinence from and employment of certain chords. Such chords as the $\frac{6}{4}$ and even the $\frac{6}{3}$, and some others, do not destroy the sacred character of the music. *The distinction is one that can be* FELT, *but cannot well be expressed in words.*"

May I be permitted to illustrate, from my own experience, the first clause in Mr. Lunn's last sentence? Some years ago I noticed, in a certain collection, a tune with a simple but taking melody. At that time I had not the slightest clue as to the origin of the tune in question, but I at once condemned it as unfitted for use in church on account of its secular tone. The other day, in looking through a book of German love-songs, there, sure enough, it was. But whilst urging the total unfitness of this and similiar tunes for sacred use, I cannot consent to the exclusiveness which would obliterate from our choir books, compositions of the florid or modern schools, because, whatever the purists of either class may say to the contrary, the tunes even of our most advanced composers *do possess* (with but a few exceptions), *a distinct vein of religious sobriety and dignity* which at once stamps them as sacred; and with respect to the florid melodies, it is difficult to imagine Lamport's *Daventree* (to take an extreme example) being utilized as a hunting-song or a dance tune, *so little of the secular element does it contain.*

Another personal incident is too much to the point to be omitted. The other evening I was playing over a calm, prayerful tune by Dr. Gauntlett, when I expressed my regret to a friend that I had not the words. The reply I received was, "It scarcely needs words: it is as when one kneels down to pray, and words refuse to come; yet the very fact of the attitude of prayer brings with it the soothing realization that one is in the Presence of GOD." In this case the *sacredness* of the music was at once *felt*; *a distinct religious impression* was produced on the mind of the hearer. The above example is not brought forward to prove the superiority of the modern advanced style, or florid style, over the secular, since the tune in question was one founded on the old church modes; but it does prove the wonderful power of sacred music to suggest feelings of holy awe and reverence. How greatly must that power be enhanced, when such music is wedded to sacred *words* of a corresponding character! Now, suppose that I had played, instead of this tune, the German love-song already alluded to, or any similar piece of music, the sensations produced might have been

pleasing, but *only* pleasing; the religious element would have been wanting. Suppose, further, that I had then *sung* this ballad tune to the *words* of a hymn, what would have been the result? Well, the addition of the words might have called forth *some* religious feelings in the mind of the hearer, but, I venture to assert, those feelings would have been less marked, less intense, than if the hymn had been well read. Why? Because the alliance of sacred words with secular music, must—if there be any *truth* in art, any emotive power in music—of necessity be an unnatural alliance, a commingling of two essentially different things. Secular music has its own place in the world of art and of social life, and the mission it fulfils is often harmless, nay, useful and edifying; but, in the name of common sense, in the name of decency, above all, in the name of the reverence due to GOD'S House and GOD'S Worship, suffer it not to intrude itself beyond its proper sphere. The military calling is a useful and noble one, and a soldier's uniform is exceedingly effective, but that uniform would ill adorn a Priest in his choir stall.

But are these "sweet things in tunes" to be excluded from our Mission Room Services? Yes. For is not a Mission Room in some real sense GOD'S House? "Where two or three are gathered together in My Name, there am I in the midst of them." At any rate, are not the hymns therein sung sacred words, and is not the singing of them a distinct act of praise or prayer offered to the All-Holy One? I very much fear, too, that the plea for the use of these tunes in Mission Rooms is but an attempt to insert the thin edge of the wedge. Certainly, the objectionable practice is not confined to such buildings. To quote again from the writer in *The Church Quarterly*, "One may hear in church the tune one has heard sung the day before to some love song. Even at the Celebration of the Holy Communion, immediately after the Consecration, an air from an Italian Opera is not considered out of place." (! ! !) To what extent gross irreverence of this kind prevails, I know not. I am thankful to say, I have been hitherto spared the pain of witnessing it; but should this pamphlet ever fall into the hands of any of my brothers in the priesthood, who are in the habit of encouraging or permitting so unseemly a practice, I would make an earnest appeal to them to pause and reflect. You, my friends, believe, as I do, in a *special* PRESENCE of our Incarnate LORD in the Holy Eucharist; in accordance with this belief, you contend for the restoration of the *special* vestments; you are scrupulously careful that the furniture of the Altar and all its appointments should be of a character befitting the high dignity of the service thereat celebrated, and yet, when it comes to the question of hymn-music, your zealous care suddenly ceases. *Nothing special* is *here* needed; any second-hand tune is good enough for a hymn, although that hymn be sung by those who are engaged in worshipping the GOD-Man in the nearest approach to Him which mortals can attain on this side of heaven. Marvellous perversity! Strange inconsistency! Wonderful infatuation!

In conclusion, let me briefly sum up these remarks with four statements.

(1) The employment of secular music is not necessary for the promotion of congregational singing.

(2) The Service of praise and prayer (for many of our hymns take the form of prayer), demands a *special* offering in the way of music, and, therefore, no second-hand tunes are available.

(3) Sacred music is a heaven-ordained power for intensifying and bringing home to the heart and mind, the holy thoughts enshrined in sacred words. A holy marriage-bond exists between verbal and musical expression. To bring together sacred words and secular music is to form an unnatural and adulterous union.

(4) *If* statement No. 1 can be proved to be incorrect, *then* congregational singing must be sacrificed to the higher duty of presenting a fitting and reverent offering before the Throne of Grace.

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"Lord of our life, and God of our salvation."
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